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UNIVERSITY OF VICTORIA STUDENT NEWSPAPER THURSDAY, JANUARY 9, 1985 [sic] 86 VOLUME 25, NUMBER 16

Province ducks responsibility

by Mike Geoghegan

Volunteers in Sooke are struggling to save the hundreds of birds contaminated by oil assumed to be from the Port Angeles spill.

They have received little assistance from the provincial government and that has volunteer Wendy Norton angry. "We have heard zip from the provincial government. No offers of help. Nothing!"

There is a federal-provincial agreement in which the federal government has jurisdiction over Canadian ocean spills, or spills which cross the Canada-U.S. border.

Norton feels the province's lack of response is a question of priorities. "What would have happened if oil and dying birds were washing up on the Expo site? They would have moved so fast it would have made heads spin."

Robert Hay, a UVic graduate student who was among the first people to spot the spill, hopes the provincial government will see the value in establishing a toll free oil spill hot line and procedures for treating wildlife affected by a spill.

Of the 35 birds rescued from Sooke beach 32 have died. Hay believes they died from a combination of stress, pneumonia, and oil ingested while preening.

The federal government has sent out three people to clean up the spill around Sooke and the Canadian Coast Guard is searching for any other oil drifts. There is some question as to the source of the oil. A sample is currently being tested to determine whether it came from the Dec. 21 Port Angeles spill or from a ship that dumped it at sea.

Every day more oil-soaked waterfowl are being washed ashore near Sooke. People wishing to help rescue birds can contact Wendy Norton at 642-3542.□

Unrestrained computing institute unveiled

by Tia Benn

B.C. Advanced Systems Institute opens in Burnaby in the fall of 1986, but already the academic community is questioning the financing and objectives of the new research school.

The institute, a provincial government pet project, will be exempt from the restraint imposed upon the three universities sharing the facility. The Ministry of Universities, Science, and Communications hopes to attract top professors by offering premium salaries, reduced teaching time and the newest technological facilities.

The UVic Department of Computer Science believes it will be shut out from full participation and research benefits. The department stated in a letter to Pat McGeer that "A single site in Vancouver will effectively shut out one third of the province's faculty and students . . . those at the University of Victoria."

A ministry discussion paper described the research institute's objectives as being "to combine research and educational expertise of computing scientists from three universities, the motivation of industry, and the progressive attitude of the provincial government into a unique institute that will promote research of the highest quality in selected areas of computing, microelectronics, artificial intelligence and robotics, and systems design."

The institute will be independent, located apart from the province's three universities. The discussion paper circulated among certain private firms and the three universities says that because of the pressures of restraint, the universities are limited in what they can do. However, the report admits that the school will be expensive and "there may be insufficient resources committed to satisfy all of the objectives." A budget of $2.3 million is expected for the first year, "funded in partnership with the federal government, private industry, and research foundations," said the December 7 *Sun*.

The funds, available for only five years "are totally inadequate to achieve the objectives as outlined," UVic President Howard Petch said in a letter to Pat McGeer, Minister of Universities, Science and Communications. Petch suggests that "the Advanced Systems Institute be set up as a tri-university institute based entirely within the universities . . . . In this way, the available funds could produce a significant upgrading of computer and computer-related expertise in B.C."

The Department of Computer Science suggests that to enhance computer science in the province, a "'soft' institute, distributed across the three universities . . . could use existing administrative structures for teaching . . . Improved communications between the three university computer science departments could greatly enhance research and the variety of courses available to students."□

Ritchie opposed

by Lyle Stewart

Union employees at UVic are continuing their fight against an American productivity firm hired by the university with a public awareness campaign using buttons, pamphlets, and ads in local newspapers.

The firm, Los Angeles-based Ritchie and Associates, has been on campus since early last spring conducting time and motion studies on employees in housing, food services, and the bookstore.

Although Ritchie and Associates has completed the bookstore portion of the study, the president of CUPE inside workers' local 951, Geraldine McGuire, said Tuesday the employees are still feeling the effects of the study.

"The employees have to account for every minute of their working day," McGuire said. "They have to record everything they do during their seven and a half hours" for the perusal of Ritchie and Associates.

An arbitration panel is still being chosen after the union filed a grievance last October protesting the "hostile working environment" the Ritchie and Associates study has produced.

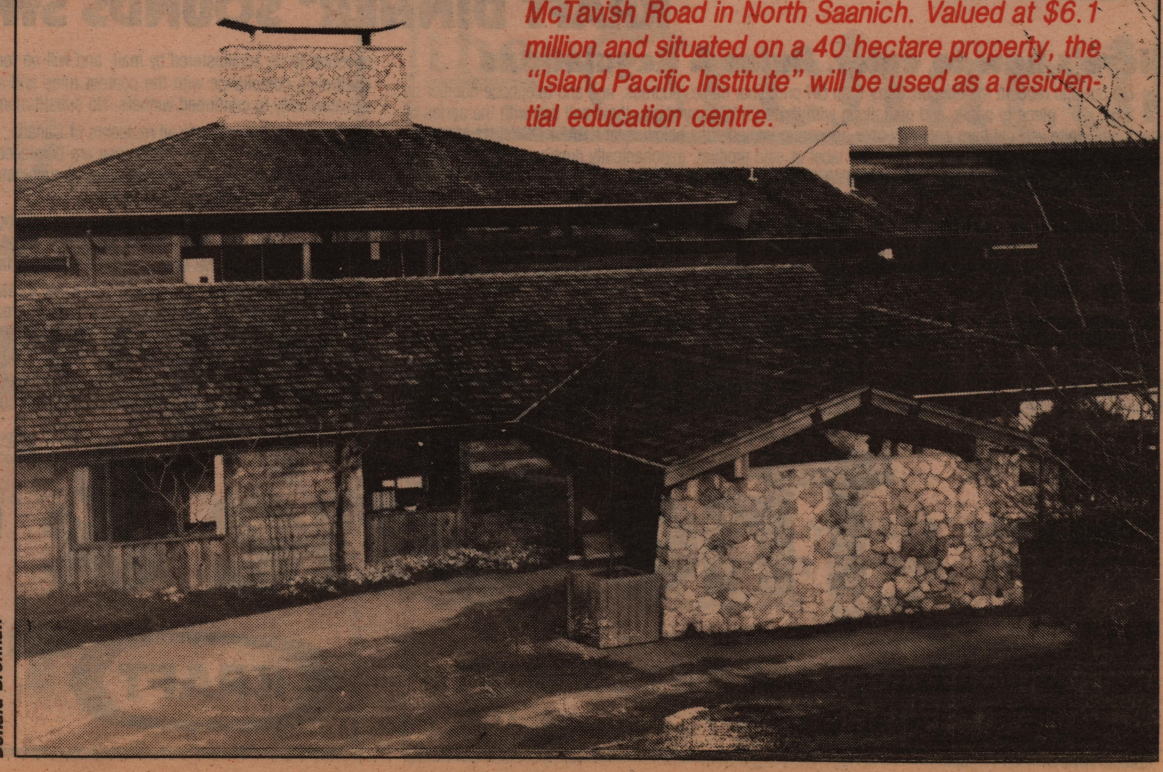
"Our concern is the continuing cutback of services to the university community and of course our jobs," said McGuire.□

What's Inside

— Pick of flicks and discs p. 7 & 8

— What do you think about Lyell Island? p.3

The campus expands! UVic's newest building is Gillian Manor, donated by 1515 Holdings Ltd. of Edmonton. The address of the three-story, 6,030-square-metre manor is 1515 McTavish Road in North Saanich. Valued at $6.1 million and situated on a 40 hectare property, the "Island Pacific Institute" will be used as a residential education centre.



Donald Brennan

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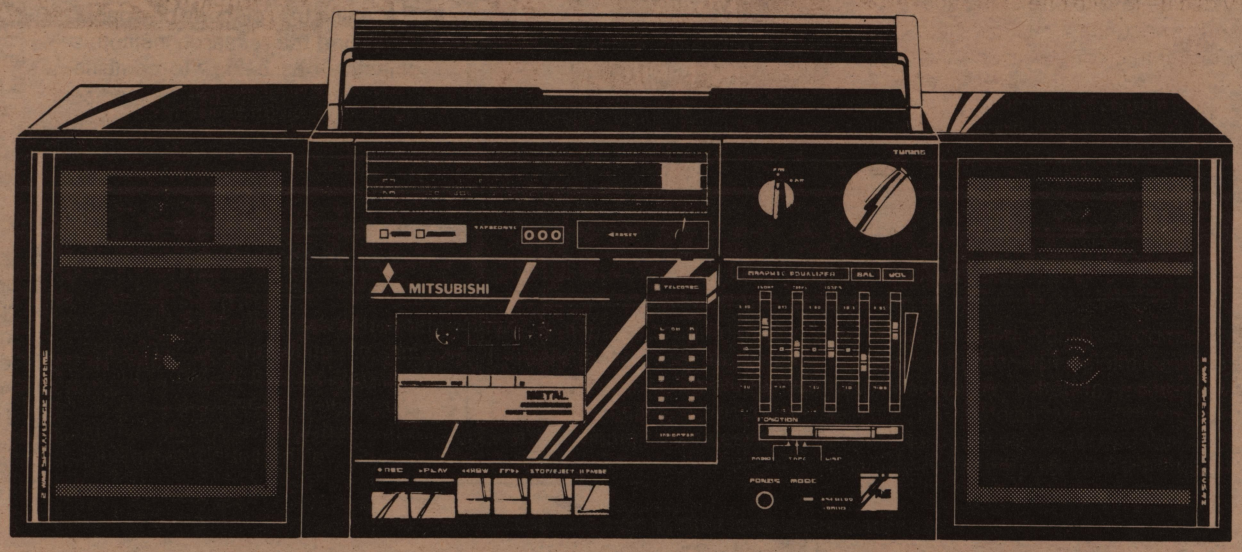

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5 The contest is open to all residents of Canada, who have reached the age of majority according to the law of the Province in which they are domiciled, except employees of KRAFT LIMITED, its affiliated companies, its advertising and promotional agencies, the independent judging organization, and all persons residing in their respective households.

6 All decisions of the independent contest judging organization are final. The chances of being selected depend upon the total number of entries received. This contest is subject to all applicable Federal, Provincial and Municipal laws. Only one prize per family, household or address will be awarded.

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8 Quebec residents may submit any litigation respecting the conduct and awarding of a prize in this publicity contest to the Régie des loteries et courses du Québec.

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Dealing with sexual harassment

by Carol Hubberstey

This past year President's Advisory Committee on Equal Rights and Opportunities (E.R.O.), of which I am a member, devised a Sexual Harassment Policy and Procedures. The policy was instituted last June when it was given formal approval by President Petch.

Since then, two sexual harassment advisors, Barbara Whittington (Social Work) and Lowell Hinrichs (Math) and eight sexual harassment mediators have been appointed.

The Sexual Harassment Policy is *not* intended to restrict normal, friendly relations between people, nor establish 'moral' watchdogs for the campus.

On the other hand, the policy *is* intended to provide a fair and equitable guidleline for dealing with what an individual considers unacceptable or inappropriate behavior within the university community.

The policy defines sexual harassment as unwelcome, persistent, or inappropriate sexual advances, requests for sexual favours, or other verbal or physical conduct of a sexual nature, leading to or implying a term or condition of employment or of educational progress.

Sometimes it is difficult to distinguish between harassment and so-called friendly (though persistent) overtures. If you are concerned about the way someone is treating you, the important factor is the effect of the other person's actions of your life. If, for example, you are afraid to attend a particular class or to speak to a particular professor, co-worker, or fellow student, or if you are avoiding your normal daily routines for fear of someone else's persistent and unwanted attention, you may be the victim of sexual harassment.

If you feel that you are being harassed sexually, you have some options:

1. Say nothing. We do not recommend this. Some people are genuinely unaware that their actions are causing problems.
2. Say *NO* in a big voice.
3. Send the person a copy of the Sexual Harassment Policy & Procedures pamphlet.
4. Talk to the harasser in a low-key, non-threatening manner and request that the behavior in question stop.
5. Wait and document events to see just how big the problem is. Don't overestimate someone's actions, but just as importantly, don't downplay them either.
6. Write a letter to the harasser stating how you feel and that you want the behavior to stop.
7. Seek confidential advice from the Sexual Harassment Advisors. Barbara Whittington can be reached at 8044 and Lowell Hinrichs can be reached at 7440.

Seeking the advisor's involvement does not necessarily lead to formal action. Even if you eventually decide to take one of the above forms of action it still helps to talk over your concerns with someone else. Maybe there is something important that you are overlooking, or maybe you just want to practice what you are going to say or do. The advisors recognize that what most people want is for the harassment to come to an end as quickly as possible. □

On the spot

by Donald Brennan
photos by David Low

Question: *How do you feel about the Haida Indian land claims and the Lyell Island issue?*

Hazel MacClement
3rd year Arts and Sciences

I think they should work out of cooperation. I can't see giving the whole island over because of the precedent it would set. In the future the government would have a lot of trouble getting lands released, because apparently the Indians have land claims for over 105 per cent (sic) of the province. I think realistically speaking, a compromise would be the best thing, giving some of the land to the Indians and allowing forestry some of the others. The best thing actually, and this is just an aside, would be if the federal government would step in and say "make it a park." It would be a good way for the government to get out.

David O'Donoghue
3rd year Econonmics

I think the student bodies have been too apathetic and we should support them a bit more. I understand the president of the Anthropology Club is doing his best. I think the government has been handling it poorly. Although, I think (judging from) some of the positions of the NDP leader, Skelly, (he) is using it more for publicity than real concern.

Nicholas Tyrras
"Migrant Academic" with University Extension (Teacher)

I think all the forestry companies should be booted out. I believe in enlightened despotism. Democracy works as well as we see in our parliament on television. It's a circus. The government is guarding the monied interests. The Haidas' contribution to the debate is to provide bodies to be led away by the RCMP and brought to the courts. That's their sole contribution.

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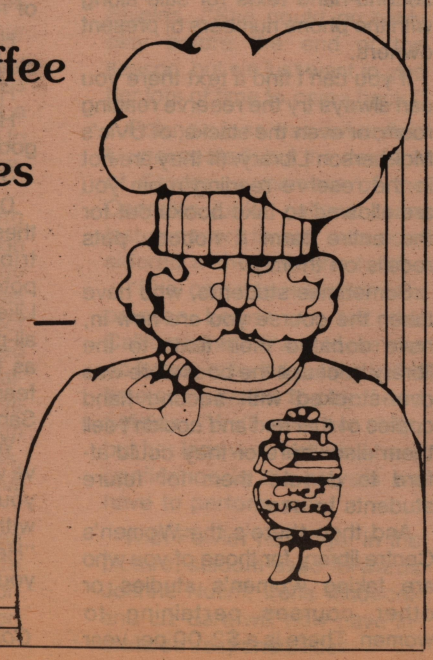

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EDITORIAL

Consider the innocents

The Christmas attacks against Rome and Vienna airports were a sad and shocking way to end a year plagued with more terrorism than what we cynically call "usual." Global anger following the attacks is unavoidable but it may lead to actions more regrettable than the initial offence.

Several nations and agencies have blamed Libya for harboring and perhaps aiding the Palestinian perpetrators. Moammar Khadafy has not attempted to exonerate his country and even praised the airport raiders as liberty fighters. This fuelled escalating anti-Libyan sentiment in the western world. While it appears the move towards armed retaliation is tapering off, the xenophobia is in place. We have been brought one step closer to confrontation.

Many North Americans, including UVic students, advocate a U.S.-Libyan conflict, a fight the U.S. could not lose. The proponents of such action should consider the innocents; the many Libyan citizens who are not so supportive of their government's words and deeds as the staged newsreel scenes would lead us to think. The diversity of political opinion found among North Americans mirrors the position of the innocent, uninvolved citizens of Libya. But aerial attacks do not kill selectively.

A decade ago public opinion brought an end to the United States government's policy of aerial offensive against the North Vietnamese. The public here was concerned for the people dying over there. The growing list of North Americans who have become victims of international terrorism has allowed us to disregard the welfare of the Libyan citizen.

Like us, the Libyans are people with families. They worry about money, sex, and work. They have families and they pay too much for their groceries. They are afraid of dark alleys and the United States. Libyans are not a homogenous, classifiable nation of murderers.□

Open your eyes

In the town that serves as headquarters for the Canadian Ku Klux Klan we met to discuss racism and the media.

This was the theme of this year's Canadian University Press conference in Abbotsford, B.C.

Guest speaker Mordecai Breimberg, international news coordinator for Vancouver Co-op radio, was one of several participants to point out that racism is not just a problem in South Africa, nor is it just a historical problem in our own country. It is alive and sick in our media.

Breimberg named several prominent journalists guilty of promoting racism, including Maclean's magazine columnist Barbara Amiel who "warned" her readers about the increasing numbers of Canadians of colour. He also cited recent racist comments about Native people by Vancouver radio personality Gary Bannerman during a phone-in show about the land claims issue.

Racism in the media isn't always so obvious. It can often take the form of omission. Racial prejudice makes race issues invisible when the activities and concerns of ethnic minorities don't get media coverage.

Racism is part of Canadian society and part of every Canadian. The media reflects this. At the CUP conference student journalists were given the opportunity to confront what is a daily reality for people of colour in Canada.

Next time you read an article or watch a news broadcast where an entire nation or race is assigned specific characteristics, question the stereotypes. Racism is only invisible if you choose not to see it.□

Martlet editorials are written by the editors and staff. Topics for editorials usually relate to issues covered in the paper and are decided at editorial meetings held every Monday at 3:30 p.m. All staff are welcome to attend and contribute.

Bad binding

Editors:

In September, 1985, I purchased a small book from the University Book Store entitled "201 Russian Verbs". No sooner had I commenced using it than the book began to fall apart, due to faulty binding. Management of the Book Store was most cooperative and advised me that when the next shipment arrived the defective book would be replaced, and shortly thereafter the exchange took place.

Any illusions that I had about the durability of this book were short-lived. If anything this replacement was in worse condition than the one I had originally returned. The amount of glue used for adhering the pages to the spine of the book is completely inadequate, and of such inferior quality, as to be completely useless. At present the book is a series of loose sections of pages.

This series of verbs is published in eighteen different languages; therefore, it would appear that a fair number of the books are published. It costs $6.95 U.S., but $9.95 Canadian (an increase of approximately $1.50 over the price I paid for the one I returned). I am aware that it is possible that these two books are the only two that are so poorly put together. If not, it would be interesting to know how many students are dissatisfied with the quality of the books they purchase.

If these are examples of what is being foisted on students, perhaps the time has come for action to be taken on behalf of the students concerned, not only for quality replacements but also some compensation for the time and trouble expended.

Agnes Wozny

A look at books

Editors:

Now that the second term is upon us and everybody is scrambling around looking for old textbooks and ways of getting rid of old ones, I have some advice for students who wish to avoid the extreme prices in the UVic bookstore (Yes, Mr. Link, they are pulling in a large profit and always have been. That's profit, not prophet!), who are upset over the sale of magazines sold there that encourage sexual discrimination or who are just fed up with the long lineups.

At the front office of the Student Union Building there is a card catalogue on a rotating spool listing second-hand texts for sale along with the phone numbers of present owners.

If you can't find a text there you can always try the reserve reading room, or even the stacks, of UVic's McPherson Library. (If they are not in the reserve reading room you are allowed to take books out for the entire term if nobody puts recalls on them.)

Sometimes students, who have taken the course you are now in, have donated their texts to the library because the bookstore was over-stocked with second hand copies of that text and couldn't sell them elsewhere or they could afford to donate them for future students to use.

And then there's the Women's Centre library for those of you who are taking women's studies or other courses pertaining to women. There is a $2.00 per year borrowing fee here but it is well worth it.

The SUB general office Used Book Catalogue, the McPherson library and the Women's Centre are all good places to find textbooks if you can't afford to buy them new. These are also good places to put secondhand books!

Charlotte Ostrowski

Letter Policy:

Drop us a line! Send us a card, letter, telegram, morse code signal, telpathic message or whatever.

The *Martlet* has an open letter policy: we will undertake to print every letter we receive from students, staff and faculty; letters must be typewritten (you can use our machines), double spaced, and include the author's name and either the student number or phone number where they can be reached during the day; they should not exceed 300 words. Letters may be edited due to the limited available space. Pseudonyms may be printed in special cases. Letters not conforming to the above requirements may be printed at the editor's discretion, depending on their interest to the UVic community. Neatness also helps. If your letter has not been printed, it's probably because of your peculiar handwriting. Letters are due Monday, noon, previous to the desired publication date.

Santa God

Editors:

Now that the Christmas holiday hysteria has passed . . . a moment of reflection about the "star":

He knows when you are sleeping,
He knows when you're awake,
He knows if you've been bad or good
So be good for goodness' sake.

Does God not also possess these three seemingly unlimited attributes: omniscience, omnipotence, and omnibenevolence? Like God, Santa is also all-knowing, all-powerful and all-loving, and just as these qualities result in "God-fearing" adults, they also create Santa fearing children.

What do you get when you prove worthy to God? You are forgiven your trespasses and are rewarded with the gift of salvation, or "Heaven". What do you get when you are good for Santa? You are

Con't on pg. 5.

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Quote of the Week:
"What would have happened if those dying birds were washing up on the Expo site? They would have moved so fast it would have made heads spin."
— Oil spill clean-up volunteer
Wendy Norton

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con't from pg. 4.

rewarded with presents. How ironic.

Prayer is another component of this comparison, and has an even more interesting correlation. As faithful adults pray to God for forgiveness and salvation, children write "Dear Santa" letters. As God has his angels, so Santa has his elves to help in the timeless task of granting salvation to those too old to care about toys, and toys to those still too young to be concerned about death, a life hereafter, redemption or whatever.

The image that all this creates is, of course, one of a people who lack the courage and maturity to accept responsibility for themselves and their fellow man. The whole concept of Santa Claus and "you better watch out" is too utilitarian. Goodness should not be something that only results from false guilt, fear, or selfish yearnings. Goodness should be selfless.

As Edward Ansel said, "There comes a time when what passes as education does us in, and, in our hearts, all unknowing, we accept things as we are told they are and learn to conform." Thus, belief in Santa Claus paves the way for faith in God, since Santa Claus is nothing but God dressed up in a red suit.

Joshua Holiff

In Order to Sell

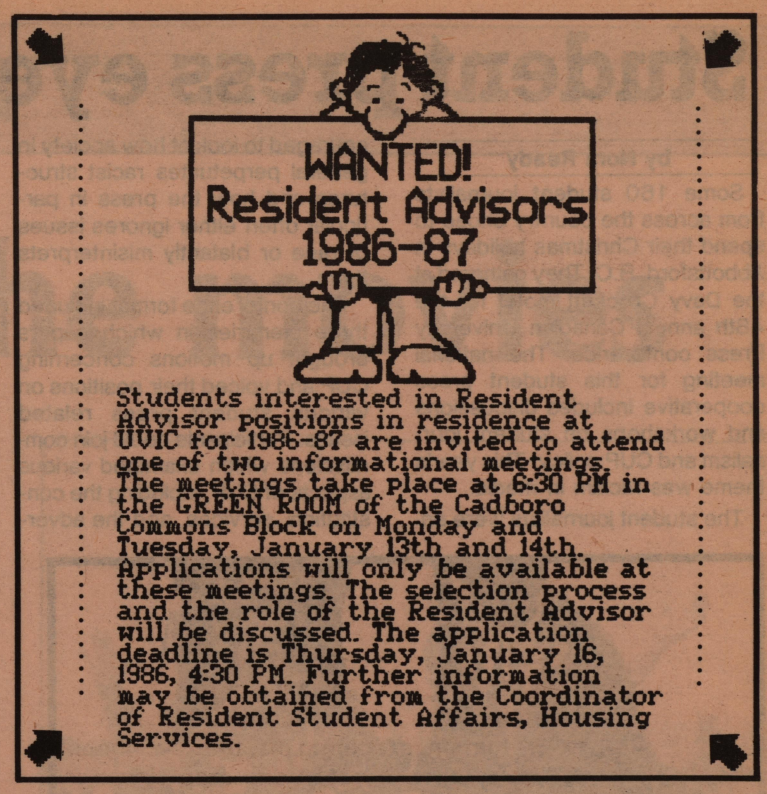
Editors:

Playboy, Penthouse, Playgirl, etc. contain liquor and tobacco ads which associate their products with glamorous images of people. Hence, we see the debonair gentleman with the whiskey and cigarette in hand, and the buxom blonde at his shoulder. The "content" of these magazines (such as the centrefold) are compatible with the ads, and show more images of large breasted women with wrinkle-free complexions. Such images of women are not limited to *Playboy* etc. — note the lingerie ads in department store flyers.

Sensitive, independent-thinking women are often confronted by people who expect them to be glamorous, good-time, obedient objects — images which usually have their source in the ads of virtually useless products such as cigarettes and many types of lingerie.

Sincerely,

Thurles male



Students interested in Resident Advisor positions in residence at UVIC for 1986-87 are invited to attend one of two informational meetings. The meetings take place at 6:30 PM in the GREEN ROOM of the Cadboro Commons Block on Monday and Tuesday, January 13th and 14th. Applications will only be available at these meetings. The selection process and the role of the Resident Advisor will be discussed. The application deadline is Thursday, January 16, 1986, 4:30 PM. Further information may be obtained from the Coordinator of Resident Student Affairs, Housing Services.

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WHO IS ELIGIBLE	The competition is open to graduates in the fields of political science, history, economics, sociology or geography from a British Columbia university.
LOCATION	Parliament Buildings, Victoria, B.C.
WHEN	January 1–June 30, 1987.
STIPEND	$1,000 month.
APPLICATION DEADLINE	February 15, 1986.
HOW TO APPLY	Programme literature and application forms are available from the eligible departments at Simon Fraser University, University of Victoria and University of British Columbia or from:

Dr. R. Kenneth Carty
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University of British Columbia
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Student press eyes racism

by Nora Ready

Some 160 student journalists from across the country chose to spend their Christmas holidays in Abbottsford, B.C. They gathered at the Davy Crockett motel for the 48th annual Canadian University Press conference. The national meeting for this student press cooperative includes discussions and workshops on student journalism and CUP policy. This year's theme was racism in media.

The student journalists were encouraged to look at how society in general perpetuates racist structures and how the press in particular often either ignores issues of race or blatantly misinterprets them.

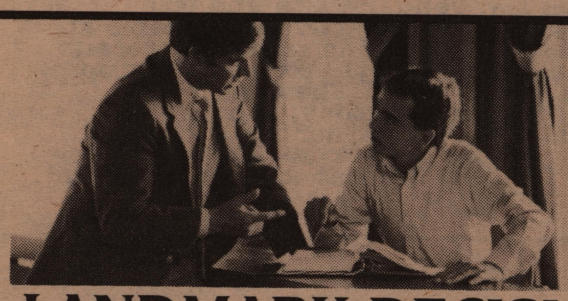
The conference format included three plenaries in which papers brought up motions concerning CUP and voiced their positions on various student press related issues. Participants could join commissions which examined various aspects of CUP, including the constitution, services, and the advertising cooperative.

Besides the workshops on newswriting, design, journalistic ethics and other skills seminars, were a variety of speakers and workshops. On the second day of the conference a panel of speakers representing the Native, Chinese, Japanese and East Indian communities discussed the inadequate and racist coverage that issues of race receive from the mainstream press.

Other speakers addressed a variety of issues. Vancouver artist Sarah Diamond spoke about censorship as it pertains to pornography. Mordecai Breimberg, international news coordinator for Vancouver's Co-op radio, discussed racism in the international press.

The conference keynote speaker was Alan Mabin. Mabin received a graduate degree in Canada and returned to his native South Africa in 1981 to teach at the University of Witwatersrand in Johannesburg. He spoke on the situation in South Africa today, focussing on the international news restrictions imposed last November.

The conference ended with seminars on Expo '86 in which residents of the Downtown East Residents' Association presented their views on the upcoming world fair. They talked about the neighbourhood disruption and displacement of long time residents by the Expo development. Seminar participants toured the Expo site and were given the opportunity to question Expo representatives. □



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Opinion•Opinion

by Marc Piche

Les Bewley's patronizing assault on the ethical stance of the *Martlet* staff (*Vancouver Sun*, Dec. 7/85) was a prime example of corporate journalism's most effective defence: misinformation. For Judge Bewley and other deriders of "journalism with a conscience" this article may provide enlightenment: read on.

There are two ways in which the power of the media can be used (or abused). One is the openly and honestly biased manner presented in the Nov. 14 *Martlet* editorial entitled "Dirty Money" wherein, to quote the venerable Mr. Bewley, "editors and staff nobly asserted they would not accept any ads from various companies and organizations they disapproved of." These companies included those owned by South African interests, and companies with racist or sexist hiring practices. The threat Les Bewley took fright at was that the media was being misused by these "fledgling journalists" who were "prostituting their honourable craft" by taking a stand on the issues they were writing about instead of "plain reporting."

To suggest that any reporting can be unbiased is a fantasy. First of all, no matter how hard we try, we will always be interpretive in our reporting whether we are story tellers, reporters, or sports commentators: it is often what is left out when trying to get to the middle of the road that causes the most significant distortion.

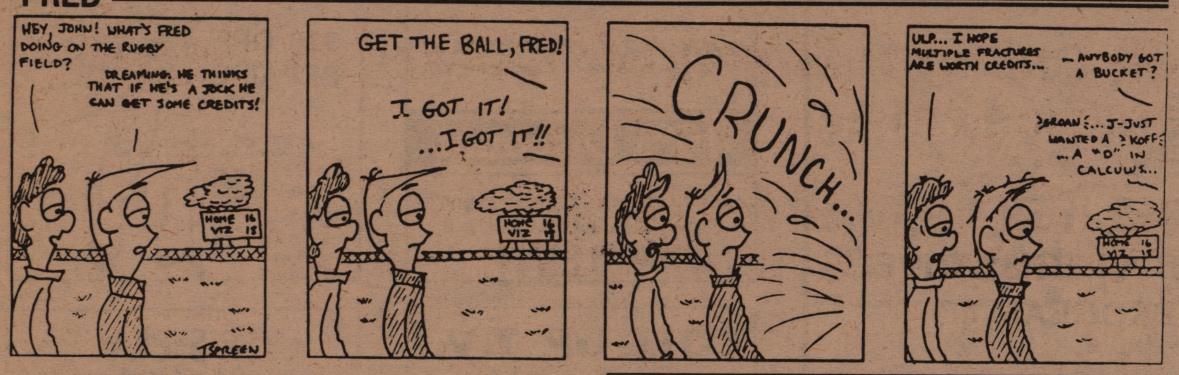
Secondly, "plain reporting" suggests that we must accept the status quo as not being a bias unto itself, which it most certainly is. To report only the status quo is to stay within the bounds set by those who have an interest in keeping their readers anesthetized. Readers aren't meant to question the authority of the corporate interests who pollute our environment, are bigoted in their hiring practices, or are investing in and thereby supporting repressive police states worldwide.

The second way media power can be used to control readers is for a multinational conglomerate to control a significant chunk of the newspapers, electronic media, and publishing houses in a country, and through the power of such control, choose what subtle slant the reporting of its paper should have.

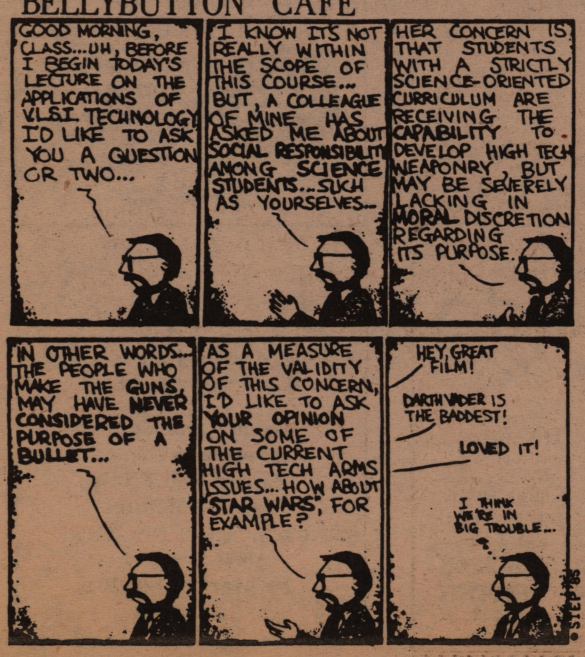
With the Southam/Thompson media empire's monopoly on controlling and perpetuating the dominant way we see the world, I think it should be a relief to have the younger generation taking an honest and responsible position in their reporting; Mr. Bewley and his friends may choose to hide their bias under the protectively powerful shadow of the status quo, but meanwhile we will stand exposed, perhaps somewhat quixotic, and fully accountable, in the light. □

THURSDAY FUNNIES

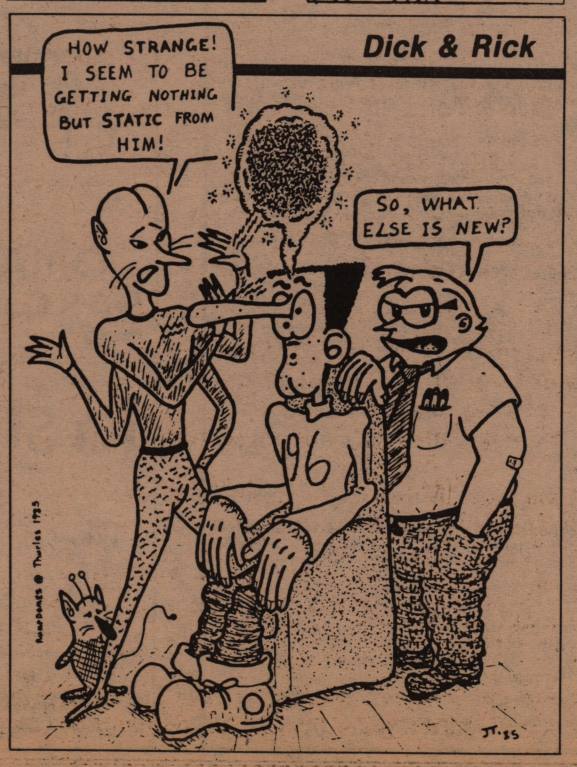
FRED


HEY, JOHN! WHAT'S FRED DOING ON THE RUGBY FIELD?
BREAKING: HE THINKS THAT IF HE'S A JOCK HE CAN GET SOME CREDITS!
GET THE BALL, FRED!
I GOT IT!
...I GOT IT!!
CRUNCH...
UHP... I HOPE MULTIPLE FRACTURES ARE WORTH CREDITS...
— ANYBODY GOT A BUCKET?
GROAN {... J-JUST WANTED A ☽ KOFF ☾ A "D" IN CALCUUS...
HOME 16 VIZ 15
TOREEN

BELLYBUTTON CAFE

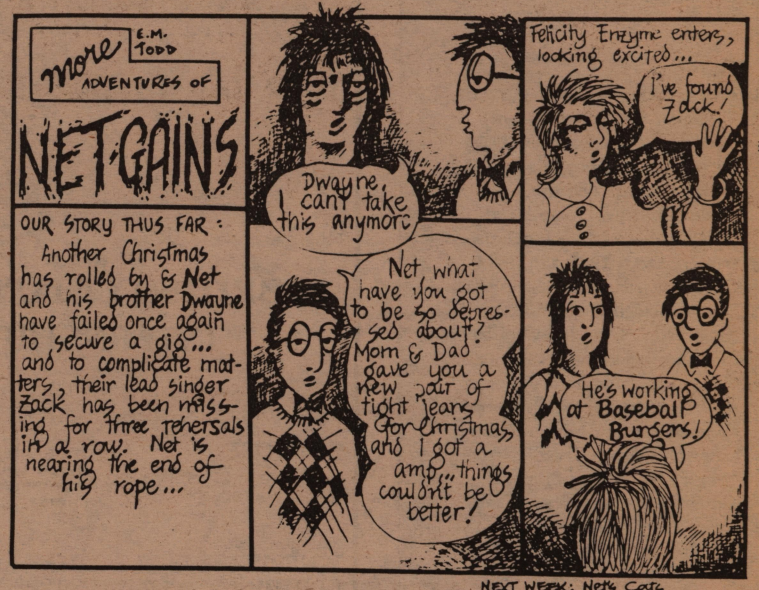

GOOD MORNING, CLASS... UH, BEFORE I BEGIN TODAY'S LECTURE ON THE APPLICATIONS OF V.L.S.I. TECHNOLOGY I'D LIKE TO ASK YOU A QUESTION OR TWO...
I KNOW IT'S NOT REALLY WITHIN THE SCOPE OF THIS COURSE... BUT, A COLLEAGUE OF MINE HAS ASKED ME ABOUT SOCIAL RESPONSIBILITY AMONG SCIENCE STUDENTS... SUCH AS YOURSELVES...
HER CONCERN IS THAT STUDENTS WITH A STRICTLY SCIENCE-ORIENTED CURRICULUM ARE RECEIVING THE CAPABILITY TO DEVELOP HIGH TECH WEAPONRY, BUT MAY BE SEVERELY LACKING IN MORAL DISCRETION REGARDING ITS PURPOSE.
IN OTHER WORDS... THE PEOPLE WHO MAKE THE GUNS, MAY HAVE NEVER CONSIDERED THE PURPOSE OF A BULLET...
AS A MEASURE OF THE VALIDITY OF THIS CONCERN, I'D LIKE TO ASK YOUR OPINION ON SOME OF THE CURRENT HIGH TECH ARMS ISSUES... HOW ABOUT STAR WARS, FOR EXAMPLE?
HEY, GREAT FILM!
DARTH VADER IS THE BADDEST!
LOVED IT!
I THINK WE'RE IN BIG TROUBLE...
© STEP '85

Dick & Rick



more ADVENTURES OF NET-GAINS

E.M. TODD


OUR STORY THUS FAR: Another Christmas has rolled by & Net and his brother Dwayne have failed once again to secure a gig... and to complicate matters, their lead singer Zack has been missing for three rehearsals in a row. Net is nearing the end of his rope...
Dwayne, I can't take this anymore
Net, what have you got to be so depressed about? Mom & Dad gave you a new pair of tight jeans for Christmas and I got a amp... things couldn't be better!
Felicity Enzyme enters, looking excited...
I've found Zack!
He's working at Baseball Burgers!

NEXT WEEK: Net's Cats

ENTERTAINMENT

Christmas at the movies

Skulduggery in Clue.

by Jamie Gripich

The Christmas season is almost always a good time to get out to the theatres as the season spawns some of the year's best films. This year was no exception as Hollywood moguls presented us with one of the best seasons in years.

Balance perhaps best describes this year's celloid ensemble as the poor and exceptional sides of the movie scale were particularily heavy.

I've never been much for using a rating scale, but since there are many movies to sift through, ranging from comedies, to musicals, to dramas and if it is true that numbers be the *modus operand* of movie critics, then rate on I will.

Santa Claus — The Movie — Dudley Moore, John Lithgow star. Kris Kringle and Director Alexander Salkind meet and create one of the biggest flops of the year. Too much glamour and not enough story make for a long, boring movie. Add to that a terrible script and an inept supporting cast, and what you're left with is an awful-tasting goulash, Hollywood style.

The only funny thing about the movie is that Dudley Moore is actually cast as an elf!

No longer in Victoria and not much of a loss. (5)

One Magic Christmas — Mary Steenburgen, Harry-Dean Stanton star. Completely opposite to that other Christmas film and you can start to describe how good this film is. After a string of flops Walt Disney studios have really produced a classic.

Harry-Dean Stanton plays a Christmas angel named Gideon who helps a disgruntled Jenny (Steenburgen) regain her Christmas spirit. Truly in the same class as Frank Capra's *It's A Wonderful Life*. A fantastic movie!

Try to see it next year if you missed it. (9½)

Jewel of the Nile — Kathleen Turner, Michael Douglas, Danny DeVito star.

The Jewel of the Nile lacks the lustre of the sparkling *Romancing the Stone*, but is still worth seeing.

Jewel takes place several months later from where R.T.S. left off. Joan (Turner) and Jack's (Douglas) romance has lost its spark. The two decide they need some time apart, but are soon enough brought back together in search for the Jewel of the Nile. Danny DeVito has a much larger part in this adventure, and rightfully so, as he adds most of the comic relief in the movie.

Not a great movie, but still a fun adventure with a great sound track. (7½)

Clue — Tim Curry, Martin Mull, Christopher Lloyd, Madeline Kahn, Michael McKean, Eileen Brennan, and Lesley-Anne Warren star.

A great cast but not an overly imaginative movie. If you've seen *Ten Little Indians* or *Something's A' Foot*, you've already seen *Clue*.

It's a dark and stormy night, and several people who have never met before are all mysteriously

Rowe and Cox as student sleuths.

drawn to an old spooky house at the request of the host. Murders occur, and the rest of the movie is dedicated to the question of "Who Done It?" The movie is funny, but it has been done too many times. (7)

Young Sherlock Holmes — Nicholas Rowe, and Alan Cox star.

A great idea, but I wish Steven Spielberg would give us all a break.

The idea of Sherlock Holmes and John Watson meeting as youths in a private school is both ingenious and exciting. The duo that play the youthful Holmes and Watson (Nicholas Rowe and Alan Cox respectfully) are incredible and I'd love to see them work together again. The mystery they were solving however, was ridiculous! Spielberg soups-up the plot by adding 1980 special effects, like those in *Raiders of the Lost Ark*. Had the mystery been more subtle, it would have worked.

Well worth seeing. (7½)

A Chorus Line — The Movie — Michael Douglas stars.

When director Richard Attenborough scores, he scores big, and when he bombs, he bombs even bigger.

A Chorus Line — The Movie stinks. If you know the stage show at all, save yourself the agony of watching a wonderful musical destroyed. Original songs have been chopped, new ones added — even the story line has been twisted. It's such a disgrace it doesn't merit further opinion.

Boycott this one. (5 — for the dancing.)

Rocky IV — Sylvester Stallone, Talia Shire, Burt Young star.

You have to be a *Rocky* fan to like this movie, though it has excitement and passion to offer everyone. If you like Stallone or not, you've got to admit he gives the audience what they want and does it with great style. Number four is about Rocky's revenge against Ivan Drago, who killed Apollo Creed in an exhibition bout. The ultimate fight of man vs. machine.

Great action. (7½)

White Knights — Mikhail Baryshnikov, Gregory Hines star.

A very unbalanced movie that has incredible highs and loathsome lows.

An American ballet troupe crashes in the U.S.S.R. and gives two dancers the chance to meet and learn much from each other. Eventually, the two help each other to return to the U.S., but not before doing some incredible dance routines that Hines and Baryshnikov improvised while filming the movie.

An interesting story that occasionally stubs its toe. (8)

Spies Like Us — Chevy Chase, Dan Akroyd star.

This movie might as well have been called "Road to Russia", as it closely follows in the footsteps of the old road-shows of Hope and Crosby.

Akroyd and Chase work marvelously together, and the antics they pull in *Spies Like us* are hilarious. The two play government agents recruited for spy work. They are, however, actually mere decoys for the other spies that are on mission to take over a Soviet I.C.B.M. site.

Ackroyd and Chase hoping for friendly help in Spies Like Us.

With any luck Chase and Akroyd will make their partnership a habit. Easily one of the year's best. (8½)

Also re-released this Christmas is the late 1940's *The Glen Miller Story* with Jimmy Stewart and June Alyson about the life and tragic death of big-band great Glen Miller. They truly don't make movies like this anymore. And, Cruela DaVille slinks her way back to the screen as the cruel lady who wants to make jackets out of the spotted coats of the *101 Dalmatians*. You simply can't say anything bad about such two classic films, and they can't really be put on a rating scale. While you have the chance, try to see the leftovers from the Christmas season before the schlocky spring and pre-adolescent summer sex flicks once again plague the screen. □

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ENTERTAINMENT

Settling for less

by Patty Archer

***Once Upon A Time*, Simple Minds, Virgin Records, A&M**

***Crush*, Orchestral Manoeuvres in the Dark, Virgin Records, A&M**

Both of these albums are quite adequate, full of toe-tapping pop songs. Unfortunately, they aren't very innovative and rely on well-worn pop tricks and catchy melodies to cover the vapid personal/political content. At the very least, die-hard fans of both these groups might expect the old cliches to have a bit of a twist to them.

On *Once Upon A Time*, Jim Kerr's voice is at its clear best when he shifts around in the upper range. His voice becomes another musical instrument on the album, especially when the words are indistinct. Because of his melodic tone, he carries it off well.

The most interesting songs are those that manage to combine the smooth sound with lots of vocal hooks and repetitions, and lyrics that are out-of-the-ordinary 'pop' repertoire.

"Ghost Dancing" lives up to its name, a good dancing tune with challenging lyrics. Apocalyptic imagery of Lebanon, South Africa and Ethiopia is interspersed with images of people dancing in the city, as the walls of civilization come crumbling down around them. Beneath it all is that driving syncopated beat that Simple Minds are known for.

"Alive and Kicking" is a song that has had lots of air-play already, and likely will get even more. Lots of people will probably waltz to this song without listening to the words. This very pretty ballad hides a few sharp edges, however saying that love itself is 'alive and kicking', and is a creature of great strength, controlling the lovers, not the other way around.

On side two, "Oh Jungleland" combines allusions to biblical imagery ("holy lands" and "unto the devil a daughter") with a familiar tinny melody. This 'jungle' is the city, although the inhabitants call it "home sweet home." In the summer, "love drugs" and "long nights" blind the people to their apocalyptic surroundings. If the music they are listening to sounds as good as this song, it's easy to see why.

On the other hand, most of the rest of the songs are pleasant enough to listen to, with Jim Kerr's voice sliding up and down, but the words are romantic drivel, like "Birds of a feather always stay together."

OMD's *Crush* offers a very dark vision of male/female relationships, smoothly integrated with sophisticated pop tunes. "So in Love" has already received a lot of air-play, but there are other more interesting songs to be heard exploring the obsessive and destructive nature of love.

Paul Humphreys of OMD.

"Bloc Bloc Bloc" shows you can be obsessive *and* danceable. The strange narrator rambles about his desires:

I want to go up Detroit
I want to lie in the shade
I want to visit the President
And then I want to get laid.

The contrast between these lyrics and the pop-style dance tune ironically exposes the shortcomings of such obsessive pursuits.

"Crush" is *not* a dance song; it is a strange rewrite of the nursery rhyme "Rain, Rain Go Away." Against the bored, exhausted voice of the singer — "I can't stand this/Fucking rain" — there is a chorus of chipmunk voices, creating a surreal staccato texture.

OMD uses vocal hooks and a strong melody to drag the listener and would-be dancer into "88 Seconds in Greensboro." The whole song is enigmatic, with "88 seconds/is all it takes" repeated within the chorus, and handled with perfect OMD style. The enigma makes the listener want to fill in the blanks, and listen more to do it.

Every album nowadays has to have a waltz. *Crush* is no exception to the pop norm. "Hold You" catches the listener with a hummable chorus and catchy words. The theme of loving someone who loves someone else is an old one, but "Hold You" manages to give soft urgency to this age-old situation.

Once Upon A Time and *Crush* successfully fulfill all the demands of dance-pop music. They fall somewhere between the romantic and the techno-pop, with a dash of old/new wave politics thrown in as seasoning. But neither band reaches the limits of their music potential. On earlier albums both have stretched subject matter and melodic style, but here they seem entangled in subject matter a little closer to home — relationships.

These two albums are good. For such innovative bands, however, one expects excellence rather than just good.□

A recess

***Midnight Break*
Murray McLauchlan
*True North Records***

by Donald Brennan

Folk artists have to be a hardy bunch. When public tastes swing to other kinds of music, their particular brand can suddenly be labeled "hopelessly camp" and be stricken from record shelves and relegated to back storerooms, to await the day when solo acoustic guitar sounds are again palatable to the public.

If they're a Gordon Lightfoot they'll tailor their music to more electric guitar and keyboards. If they're a Bruce Cockburn they'll adopt a more trendy rock stance.

Murray McLauchlan is an anomaly in that regard. It's hard to classify his music, if classification is necessary at all. He first hit town in 1973 with "Farmer's Song," a country waltz tribute to those who grow our food. It preceded songfests like Farm-Aid by 12 years. He has won Juno awards for Folk Singer of the Year and Country Male Vocalist of the Year. Just when the critics and public had him pegged, he released a venturous rock album in 1981. *Storm Warnings* was competently produced and showed McLauchlan's versatile hand. From that departure he returned to what he likes doing best — contemporary folk and flying float planes.

Influences of rock are apparent in his newest LP, *Midnight Break*. No distorted guitar here, but plenty of early rock and roll ingredients. McLauchlan pounds his Yamaha acoustic and supplements the instrumental solos with Dylan-style harmonica. He is aided by Bucky Berger on drums, whose sultry shimmying in "I Keep a Light in the Window" enlivens the song.

Unfortunatley, McLauchlan's lyrics don't match the sophistication of much of his music, so that "golden fields of summer wheat, golden fields of corn" rendered with a teasing guitar sounds like a waste of good dramatic effect. Side two comes off worse than side one in not giving the listener a variety of music. Two songs, "Put Something On The Flames" and "My Best Foot Forward" practically run into one song because they're so similar.

His album, *Timberline*, has more to offer to the listener than the so-so *Midnight Break*. With McLauchlan releasing a record every year since 1971, chances are he'll release another surprise in the future.□

Blandscapes

by Doug Galbraith

I had thought it was too good to be true; two free records of howlin' jazz in return for a review of them.

I put Michael Jones' *Pianoscapes* record on my turntable, set the stylus down onto it while glancing at the melodramatically picturesque photograph on the LP cover, and switched on the power to let what I thought would be deliciously ambient music pour off the disc like dry ice from a pedestal. What I heard was terrifically surprising, not ambient at all. It was jazz. Great jazz.

Then I noticed that the stereo selector was on FM, not phono, and what I was listening to was "Confirmation" by jazz great Charlie Parker.

Pianoscapes and *Seascapes* are tired. According to the back covers, they are supposed to be suggestive but are instead insignificant and evoke nothing. The back cover says the epics are "enhancing and deeply personal." They may well be deeply personal but only to the composers. Listeners will not find anything enhancing about this music.

Michael Jones is a classically trained Canadian pianist. *Pianoscapes* and *Seascapes* do not exhibit any classical influence. The chord progressions are childishly unimaginative, the right hand does nothing interesting with articulation (staccato and legato, etc.) or time and melody.

Michael Jones' records are on A&M, a rather large company to sign such a bad quality composer.

"A Digital Recording" is printed on the front cover of each record, but this claim is doubtful. The high notes are shrouded in fuzzy distortion, the lows are gutless. I was scared that something harmful was endangering my cartridge when I played them.

If you would prefer to hear Jones' records for yourself, you can save your money and have mine.□

The Gospel according to Green

***He is the Light*
Al Green
*A&M***

by Mike O'Brien

Al Green's first album in three years retains the silky seductive sound of his R&B past but his concerns are more spiritual, or religious, than before. *He is the Light* is a pleasure marred only by the lack of variety in the religious theme.

Green produced a string of fine albums and some superlative singles in the early seventies before personal crises led him to rediscover Christianity. *He is the Light* is his first all-religious album and, despite its devout obsessions, it's not quite gospel.

The sound is beautiful and it hasn't changed from the midtempo horns and string arrangements of the past. Green's music floats lazily in the background, occasionally coming into the fore with some punctuated horn playing or a mounting, propulsive beat. Green wails, squeals, and laughs through his songs. His fiercely passionate voice cruises through a falsetto before diving into the low range.

The adherence to religious themes is unfortunate. Green's voice is more at home in the bedroom than the pulpit. These songs are, well, just nine different ways of praising a lord.

Green did write some nice lines along the way, though. In "Building Up" he sings "I got to keep building up, 'till I get down on my knees." Already proud, dignified and successful, the one goal he aspires to is humility. It's a wonderful ascension.□

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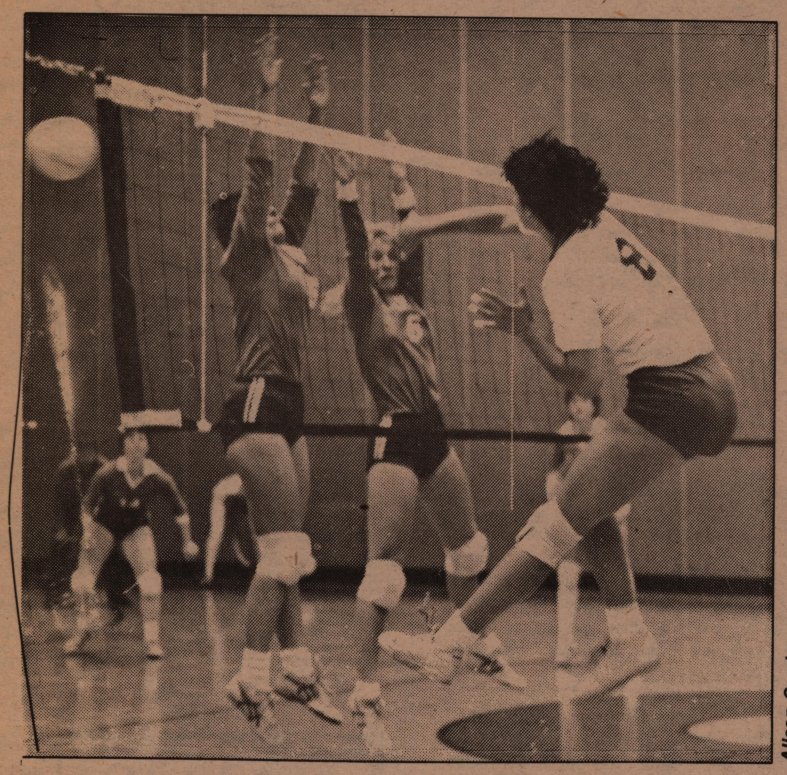

Allison Currie

Vikette Jackie Graham (number eight, right) had a strong tourney last weekend. She leads her team to Winnipeg this weekend.

Vikettes rally to make final

by Allison Currie

The UVic Vikettes, who currently own a perfect 7-0 record in Canada West conference play, hosted the UVic Invitational Tournament this past weekend at McKinnon Gym. The Vikettes performed well to work their way into the championship final against Calgary Dinnies Club team only to lose the five-game match 3-2.

The six-team tourney was held under a new format this year with the men's eight-team event to be held separately Jan. 17-18 at McKinnon Gym.

The women's two-day tourney included Chimo Club of Vancouver, Calgary, Seattle, EFX, Puget Sound, Saskatchewan Winter Games team and UVic. In the round-robin portion, the Vikettes beat Puget Sound, Seattle and Saskatchewan but lost to Calgary and Chimo.

Bolstered by the return of Kelly Meechan from a knee injury and Jackie Graham from an ankle injury to the line-up for the semi-finals, UVic defeated Chimo 15-9 and 15-11. Against the high-powered Calgary club, the Vikettes could not come up with the victory although they stretched Calgary to five games, posting scores of 10-15, 15-11, 11-15, 15-6 and 15-4 in the two-hour match.

Calgary, led by Canadian national team player Bonnie MacRae and a handful of former national team players, took advantage of their experience and powerful offence to knock off the Vikettes.

UVic coach Doug Reimer thought his team played well, even if it did not win the match. Reimer considers this tourney to be a warm-up for this weekend's Winnipeg Invitational Tournament featuring many of the top university teams in the country.

The Vikettes would like to improve their questionable number-eight national ranking, but have a difficult task ahead of them as their pool includes number-one ranked Winnipeg and fourth-ranked Saskatchewan. With only the top two teams advancing to the second round, UVic could play well and not make the playoffs.

In the second pool, third-ranked Manitoba, ninth-ranked Dalhousie and two unranked teams, Alberta and UBC, will battle to take the first two spots.□

Vikettes Win & Lose

by Brett Westcott

UVic Vikettes won two of three games against National Collegiate Athletic Association division two schools on an exhibition basketball tour through Southern California Dec. 30 - Jan. 2, but lost two players who were expected to play major roles in the team's drive to win a fifth Canadian Interuniversity Athletic Union championship in seven years.

UVic overcame the fatigue of a long plane trip to open its tour with an exciting 59-57 victory over Chapman College Panthers in Orange, Calif., on a Susie Neil basket with 21 seconds remaining in the contest.

Neil paced the Vikettes with 16 points and seven rebounds while her frontcourt partner Lori Clarke counted 14 points and 11 rebounds.

"It was great to win a close tough game against Chapman in their own gym," said Vikette coach Kathy Shields. "We were down six points with about two minutes left and we came back. That shows the attitude of our players."

The second game was less rewarding as UVic dropped a disappointing 64-56 decision to the Cal-State Polytechnic Broncos in Pomona, Calif.

Cal-Poly, the defending NCAA division two champion and the nation's number-one ranked school this season, was somewhat less than the perfect host. When the Vikettes arrived at the gym, they were told Cal-Poly wanted the game to serve as an informal scrimmage with no score kept. Nevertheless, both teams kept an unofficial score on the bench.

The tour ended with an uninspired 68-52 Vikette thrashing of Cal-State Northridge Lady Matadors in Northridge, Calif.

UVic dominated its outmatched opponents as the Vikettes shot a sizzling 59 per cent from the field while holding the Lady Matadors to 41 per cent. Northridge also committed 31 turnovers compared to UVic's 21 in a game neither team will want to use in its year-end highlight film.

Clarke poured in 16 points to lead the Vikettes. Sandy Pothier, who played well in all three games, and Adele Fedorak added 13 points each.

While UVic experienced success on the court, the news off the court was less encouraging. Third-year guard Kim Poland has decided to sit out the season due to injury and third-year starting forward Janet Fowler surprisingly quit the team.

Poland, who played in only one game this season, was unable to recover fully from a back injury she suffered last summer playing with the B.C. under-21 team.

"She decided not to waste a full year of eligibility now," said Shields. "She could probably play before the end of the season, but we just want to give her lots of time to come back."

Poland's loss was not entirely unexpected, but the decision of Fowler, a member of the Canadian junior national team last summer, to quit was considered a shock to the team.

"She came to me prior to a practise before we left (for California) and she told me she no longer enjoyed putting in the time commitment to play," said Shields. "We'll miss her skills, but her loss won't kill us. I have confidence in the players we have to perform well."

With Fowler no longer in the picture, seldom-used forwards Joanne Nutini, Irena Sladecek and Liz Sara will now have increased responsibilities.

Vikings get their act together, almost

by Brett Westcott

Following a roller-coaster opening half of the season which featured suspensions, missed curfews and inconsistent play, the UVic Vikings finally shifted into high gear with impressive performances at the Ed DeArmon Memorial basketball tournament in Toronto Dec. 27-29 and the Calgary Classic basketball tournament Jan. 2-4.

UVic romped to the championship of the Ed DeArmon Memorial tournament defeating Toronto Blues 84-66, McMaster Marauders 96-72 and McGill Redmen 82-55.

The Vikings continued their winning ways at the Calgary Classic tournament with an 89-83 victory over Manitoba Bisons, but their inconsistent play resurfaced as they dropped a 73-71 decision to Brandon Bobcats before rebounding to knock off Calgary Dinosaurs 92-67.

Despite claiming five victories in six games and regaining the number-one national ranking, Viking coach Ken Shields was not totally happy with his team.

"Inconsistency is still our biggest problem," stated Shields. "We took steps forward in Toronto and then we fell back in Calgary."

"We don't have enough players ready to go to war all the time," added Shields. "Our players are not competitive enough. You never saw that problem with people like (former Viking) Eli Pasquale. The players have to learn to measure themselves against themselves rather than against who they play. They forget how hard they have to work to be successful."

The Vikings opened their holiday schedule with a sad song for Toronto Blues. Cord Clemens, playing with a higher level of concentration and more effort, led UVic with 22 points. Dave Sheehan counted 16 points and Lloyd Scrubb added 11 points.

Hot UVic shooting turned the semifinal against McMaster Marauders into a laugher. Clemens powered UVic, which shot 61 per cent from the field, with 19 points. Scrubb scored 18 points and Shawn Kalinovich contributed 11 points.

The tournament championship game saw UVic rout former Viking jayvee coach Ken Shildroth's McGill Redmen. Sheehan scored 21 points to lead the Viking attack. Clemens counted 18 points and Kalinovich added 14 points.

Former Viking Clint Hamilton led McGill with 13 points.

Scrubb was named the tournament's most valuable player and Clemens was named to the all-star team.

UVic continued to show its power in Calgary with a hard-fought opening-round victory over Manitoba. Trailing 68-67 with eight minutes remaining, the Vikings outscored the Bisons 18-2 to put the game on ice. Clemens fueled the Viking offence with 30 points while Scrubb bagged 14 points and Newman had 12 points.

All the success the Vikings experienced in the previous four games may have made them overconfident heading into the semifinal contest against Brandon Bobcats. UVic surrendered a four-point lead with just two minutes remaining on the way to a disappointing loss. Kalinovich paced UVic with 14 points and Clemens added 13 points.

UVic rebounded in time to defeat Calgary Dinosaurs in the battle for third place. Clemens paced the Vikings with 26 points while Kalinovich contributed 18 points.

Lethbridge Pronghorns won the tournament with an 85-73 victory over Brandon.

Clemens and Sheehan were selected to the tournament's all-star team.

UVic, sporting a 12-9 win-loss record, travels to Saskatoon and Edmonton this weekend to open Canada West conference action.

"Based on our performance this season, I'd be an idiot if I wasn't concerned about this weekend," said Shields. "Everybody (in the conference) will be out after UVic's head, but it should be a battle for the top four spots. I still want to finish in first place."□

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MARTLETPLACE

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Keep in touch with your friends and enemies in the *Martlet* classifieds!

Alberni District Secondary School Class of '76 are organising a 10 year reunion, Spring of 1986. If you are an ADSS Grad 76, phone Patty at 595-5867 for organizing info.

CLASSIFIED ADS

10¢ a word for students. 15¢ a word for non-students, 20¢ a word for businesses. Minimum $1.50 for each ad. Deadline for all ads is Monday at noon. MUST BE TYPED OR THEY WILL NOT BE ACCEPTED. That's final!

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Clubs Calendar

CIRCLE K CLUB, sponsored by Kiwanis International, invites those who are interested in helping others to join. Circle K is active in both University and Community service projects. We meet every Wednesday in SUB 144b, or for more info call Ray 595-7467.

ARAMAIC BIBLE CLUB offers "The Seven Keys Basic Bible Course" every Sunday, 11:00 a.m. to 1:00 p.m. in the SUB Upper Lounge.

GERMAN CLUB meets Wednesdays, 12:30 p.m., Cle D267.

JUGGLING CLUB meets every Wednesday night at 9:00 p.m. in the McKinnon Dance Studio.

RHYTHMICS CLUB meets every Tuesday, 5:30 to 6:30 p.m., and Saturday, 9:30 to 11:30 a.m., in the dance studio.

WADORYN CLUB invites you to practice traditional Shurite Style Karate every Saturday, 11:30 a.m. to 2:30 p.m. in the McKinnon dance studio.

FOLK DANCE CLUB meets in the SUB Upper Lounge, Tuesdays, 8:00 to 10:00 p.m. Free instruction and enjoyment.

UVIC STRATEGY AND TACTICS CLUB Boardgaming, figuregaming and roleplaying with Avalon Hill, TSR, etc. Cle D132, Sundays, 10:00 a.m.

SAILING CLUB meets every other Wednesday, 12:30 - 1:30 p.m. Clearihue B145, Films, demonstrations, seminars.

BADMINTON CLUB meets Sunday, 6:00 - 10:00 p.m. McKinnon Gym.

GLO meets every Wednesday in Cle. A211, 6:00 - 9:00 p.m.

STUDENT CHRISTIAN MOVEMENT meets weekly in the UVic Chapel, Wednesdays at 12:30 p.m. For more info on SCM activities call Ben at 721-9419 or drop by A223 Uni Centre.

ANTHROPOLOGY CLUB meets Fridays at 3:30 p.m. in the SUB Upper Lounge.

CHINESE CONVERSATION GET-TOGETHER (Mandarin) meets every Thursday evening from 7:30 - 9:00 p.m. Clearihue C117.

CURLING CLUB meets every Wednesday and Thursday 4:30 - 6:30 p.m. at the Racquet Club of Victoria. For info. call Garth at 592-4748.

CAMPUS COOPERATIVE CLUB meeting, Thursdays, 12:30 p.m., Cle A211.

IMAGINATIVE FICTION SOCIETY, UVic's science fiction/fantasy club, holds regular meetings every Thursday at 7:30 p.m. in Cle B215. Contact Dave at 381-0019 for more data.

CHINESE STUDENTS' ASSOCIATION presents the "Voice of the Dragon," a Chinese radio program on CFUV FM 105.1, 10:00 - 11:00 a.m.

GREEN PARTY ASSOCIATION meets every Thursday at 1:30 p.m. in Clearihue C116.

KAYAK CLUB pool session, Friday, McKinnon Pool, 8:30 to 10:00 p.m.

FRIENDS OF GRAVITY meet weekly, Wednesdays 12:30 p.m., in SUB room 135.

THE INTER-VARSITY CHRISTIAN FELLOWSHIP meets every Tuesday 12:30 - 1:30 in Cle. C111. For further info on I.V.C.F. activities call Nigel 592-6789.

VISUAL ARTS STUDENTS' ASSOCIATION presents *Life Drawing Sessions*. Room 1, M-Hut every Tuesday 4:30 - 6:30 p.m. and Thursday 7:00 - 9:00 p.m. $2.00 per session.

CRICKET CLUB: Practice games held every Sunday night in the Old Gym from 7 to 10 p.m.

FLYING DISC CLUB invites you to Freestyle Frisbee and Hackysack instruction and jamming Thursday nights from 8:30 - 10:30 p.m. in the Old Gym. More info from Scott 592-7748 or Tim at 382-0003.

THE WATER POLO CLUB meets Tuesday, 7:30 to 9:30 p.m.; Thursdays, 6:00 to 7:30 p.m.; and Sunday, 5:30 to 7:30 p.m. at the pool.

THE INTER-VARSITY CHRISTIAN FELLOWSHIP is holding an international camp for foreign students who have no place to go for Christmas, near Hemlock Valley (on the mainland), December 21 to 26. For more info, contact either Rusty Stiles at 592-9540 or Megan Laforge at 477-5718.

UVIC AMNESTY INTERNATIONAL meets in the SUB Directors Lounge, every Tuesday, 12:30 p.m.

ALL SUBMISSIONS must be typed in this skeleton format. Only include Name, Event, Date, Time and Place. Drop off in Martlet office before Monday noon. Note: any Event you wish also placed in Billboard must be submitted on a separate piece of paper in Billboard slot to avoid confusion.

BILLBOARD

Thursday, January 9

Music

EARMEALS presents 50 minutes of uninterupted dance-oriented industrial music (including Cabaret Voltaire, Severed Heads, Chris and Cosey, Skinny Puppy, etc.) on CFUV 105.1 FM, 7:00 p.m. Specially mixed by local D.J. Kelee.

Happenings

IMAGES, a showing by Stefanie Denz at Xchanges Gallery, 915 Northpark St., 12:00 to 4:00 p.m. Runs to January 26.

EVOLUTION AND ECOLOGY OF COMMUNICATION IN SHOREBIRDS, a lecture by Dr. Ted Miller, Cunningham 149, 3:00 p.m.

Friday, January 10

Film

J. KRISHNAMURTI, a video lecture, Central Library Multipurpose Room, 735 Broughton Street, 7:00 to 9:00 p.m., admission by donation.

Dance

ERA DANCE, SUB Upper Lounge, 8:00 p.m., tickets $1 in advance (SUB Foyer at lunch), $2 at the door.

Sunday, January 12

Film

Grizzly!, part of the National Geographic film series on endangered species at the Newcombe, 2:00 p.m. $1.

Monday, January 13

Film

THE BRAIN: THE ENLIGHTENED MACHINE, Rm 058 of the Library, 12:30 to 1:30 p.m., presented by the Psychology Student Society.

Happenings

GREATER VICTORIA DISARMAMENT GROUP GENERAL MEETING, Unitarian Hall, 106 Superior St., 7:30 p.m.

COLOUR, FORM AND TEXTURE: THE DEVELOPMENT OF AN ARTIST, a lecture by Carole Sabiston, Begbie 159, 8:15 p.m.

Tuesday, January 14

Happenings

TWO EXPO '86 JOB OPPORTUNITY INFORMATION SESSIONS, SUB Theatre, 12:30 to 1:30 p.m. and 1:30 to 2:30 p.m.

Wednesday, January 15

Happenings

CHANGES IN HEALTH CARE MANAGEMENT: APPROACHES FOR THE 90'S, a lecture by Charles Grierson, Begbie 157, 3:30 p.m.

WASTE MANAGEMENT: A LOCAL PERSPECTIVE, part of the environmental seminar series, Elliot 168, 7:00 to 9:00 p.m.

MEET THE SCHOLARS, an informal seminar discussion with students and scholars from China, Chinese Cultural Association Hall, 535 Fisgard St., 7:30 p.m. Presented by the Canada-China Friendship Association.

AMNESTY INTERNATIONAL MEETING, Rm 103 of the C.E. Building at Metropolitan United Church, 1411 Quadra St. (enter from Pandora), 8:00 p.m.

Ongoing

UNIVERSITY EXTENSION NON-CREDIT COURSE REGISTRATION will remain open until 7:30 p.m., January 13 to 15.

Billboard Policy

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OUR NEW LOOK

If you had that funny feeling that something was not quite the same about the *Martlet* when you picked it up this week, you weren't mistaken. The *Martlet* has a new masthead designed by Cynthia Howroyd. It was a tough decision and the submissions were excellent and unique. Congratulations to Cynthia and the following runner-ups. The winner receives $50 worth of drawing supplies from Island Blue Print. Submissions can be picked up from the *Martlet* office and we ask that Cynthia please come and see one of the co-editors about the prize.

First Place — Cynthia Howroyd

Second — Sam Archer

Fourth — Andrew (Doctor David)

Third — Steve Lamare

Fifth — P. Parker

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GENERAL POLICIES

Tickets go on sale 40 minutes prior to showtime and conclude 15 minutes after showtime. Please come early for popular shows. Films will begin at scheduled times. Persons under 16 must be accompanied by an adult.

ADMISSION PRICES

Student and UVic Alumni (with cards): $2.50
Faculty and UVic Staff (with cards): $3.00
Guest of the above (1 person sponsor): $3.00

CINEMAGIC FILM SOCIETY

Member of the community may purchase a 1986 Cinemagic membership card (good until December 1986) for $6.00 which permits attendance to screenings at guest prices. Upon presentation of Cinemagic card, members are admitted to film screening at the following prices: All shows $3.00.
Cinemagic members are not permitted to sponsor a guest. Memberships are sold at the door.

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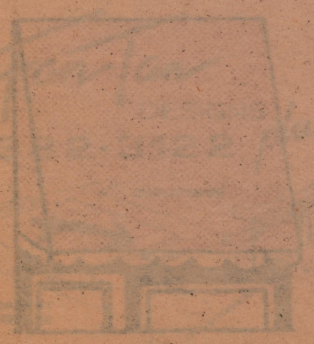

ADVANCE TICKETS

Want to avoid line-ups and also get a free movie ticket? We are now offering booklets of ten advance tickets for the price of eight regular tickets. Students: $20.00. Others $25.00. On sale now at the door.

WEDNESDAY	THURSDAY	FRIDAY
MAD MAX BEYOND THUNDERDOME	SILVERADO	January 10 (7:15, 9:15) JAILHOUSE ROCK (1957) You've won a FREE evening with Elvis! He's convicted of manslaughter and learns to sing and play the guitar in the Big House enroute to becoming a surly ex-con rock star. It's his first film and it's unlike any of his others — it's actually good. The music's great and Elvis is captured at his lewd, nostril-flaring best. The film is free for everyone and the popcorn is free to all Elvis impersonators.
January 15 (7:15, 9:00) SANJURO (Japan 1962) An hilarious samurai epic by Akira Kurosawa (Rashomon, Ran). A group of boy-samurai hook-up with a wordly, grizzled veteran (the incomparable Toshiro Mifune) to clean up graft and corruption in their city. It's a superb action film and a scathing satire that also hides a very serious message at its core. Although similar to Kurosawa's "Yojimbo" it is a funnier and more challenging work. Subtitles.	January 16 (7:00, 9:15) PALE RIDER (1985) Clint Eastwood became the darling of the European critics and the toast of Cannes with his first Western in almost a decade. He takes the genre back to basics with a classic Western plot (borrowed liberally from "Shane" and at least a dozen other films) about a silent, avenging stranger who protects the weak and innocent from evil. Eastwood makes the story feel fresh and his film has grit and grandeur.	January 17 (7:15, 9:00) WEIRD SCIENCE (1985) From John Hughes, director of "The Breakfast Club" and former editor of National Lampoon, comes this anarchic comic fantasy about two teenage boys who create their ideal woman. She likes life in the fast lane and the boys can barely keep up. Hughes goes back to his roots at the Lampoon and abandons the tasteful teen traumas of his earlier hit. Starring Anthony Michael Hall and Kelly LeBrock.
January 22 (7:15, 9:15) THRONE OF BLOOD (Japan 1957) Probably the best screen version of "MacBeth". Akira Kurosawa's epic, set in medieval Japan, is very faithful to its source but is one of the most imaginative films ever made. Its world is filled with drifting fog and smoke, rainy forests, the shining surface of armour, the sheen of wood — it is a film with texture, as though you could feel it with the hand. It's breathtaking. Starring Toshiro Mifune. Subtitles.	January 23 (7:15 only) THE WILD ONE (1954) A STREETCAR NAMED DESIRE (1951) Brando. At his magnetic, youthful best he played the moddy leader of a motorcycle gang that terrorizes a small town. The bikers are young nihilists who reject the blandness of the American dream. In Tennessee Williams' magnificent play his brutish Stanley Kowalski confronts the hopeless frailty of Viven Leigh's Blanche DuBois and they deliver two of the screen's greatest performances.	January 24 (7:15 only) ST. ELMO'S FIR FANDANGO A double bill that asks, "Is there life after college?". "Elmo" is abou best of friends in college but find that their friendships and their well approach. Rob Lowe plays a saxophone player who refuses to accept social worker who adores him, Demi Moore is a coked-out socialite, (Ally Sheedy) won't marry him and may actually be in love with his bes med student. The acting isn't bad and Joel Schumacker's glossy film the end of college meant that the army and Vietnam beckoned. Before last blowout car trip across Texas to sanctify their friendship. Commissi Starring Judd Nelson (from "Elmo"), Kevin Costner (Silverado), and
January 29 (7:15 only) THE IDIOT (Japan 1951) Akira Kurosawa transposed Dostoyevsky's tale of madness and jealousy to post-war Japan and set it among raging blizzards and madly-lit interiors. It's an expressionistic view of passion and a plea for goodness and simplicity. "Shows the renowned director at his peak in a starkly Gothic exercise. It is living Dostoyevsky and certainly living film." (N.Y. Times) Starring Toshiro Mifune and Masayuki Mori. Subtitles. 166 minutes.	January 30 (7:15, 9:15) IF . . . (1969) A stunning film set in the repressive, tyrannical world of a British boarding school. It begins like an expose of the education system but when three of the students begin to plot a rebellion it turns into a story of student revolt. Lindsay Anderson's complex look at the revolutionary spirit of the young has become something of a cult classic. Its final sequence is frightening and unforgettable. Starring Malcolm McDowell.	January 31 (7:00, 915) SILVERAD Lawrence Kasdan (director of "Body Heat" and "The Big Chill") has oater is one of 1985's best films. A group of good-guy cowboys (Sco a wagon train of settlers get safely to their new homesteads near th town is under the control of the cool-as-ice saloon keeper (Brian Denn corrupt. With John Cleese as a snippy Brit marshall, Linda hunt as a and Jeff Goldblum as a city-slicker gambler. "The acting is first-rate a (Variety)
February 5 (7:00, 9:30) DERSU UZALA (Japan/USSR 1974) An extraordinary achievement by Akira Kurosawa. It's the true story of the great friendship between explorer-scientist Vladimir Arsenyev and Dersu Uzala, his Asian guide who taught him the worth of nature and the earth. Set in the untamed Russian Taiga at the beginning of the century, this is a film of majestic beauty and simplicity. Maxim Munzuk is unforgettable a Dersu, a man in communion with his surrounding and in harmony with nature. Russian with English Subtitles.	February 6 (7:15 only) O LUCKY MAN (1973) Lindsay Anderson's allegorical epic is one of the most unique and telling films of its time. Malcolm McDowell (If . . .) is Mick Travis, a coffee salesman who travels through modern Britain encountering many strange characters and bizarre adventures (not unlike Voltaire's Candide). The supporting cast, which includes Ralph Richardson, Rachel Roberts, and Helen Mirren, is seen in several different roles and Alan Price's wry songs provide a musical commentary. 174 minutes.	February 7 (715, 9:00) PEE-WEE'S BIG ADVENTURE (1985) A looney and beguiling comedy starring Paul Rubens as his comic creation Pee-Wee Herman (he's like a mixture of M. Hulot, Buster Keaton, and Eddie Cantor.) The plot is very simple: Pee-Wee's beloved red bike is stolen and he journeys across America searching for it. What's amazing is the originality and audaciousness of the gags — hundreds of them, and most of them work. Director Tim Burton's first film can't really be described but it is highly recommended. Imagine a Jerry Lewis with talent . . .
February 12 (7:15 only) SEVEN SAMURAI (Japan 1954) "Seven hired knights defend a village against forty mounted bandits — their pay a few handfuls of rice. This epic on violence and action — Akira Kurosawa's masterpiece — has been widely imitated, but no one has come near it. It excites the senses . . . a raging, funny, romantic work of such over-powering immediacy that it leaves you exhilarated and exhausted." (Pauline Kael) Starring Toshiro Mifune. Subtitles. 208 minutes.	February 13 (7:00, 9:15) JOSHUA THEN AND NOW (1985) Mordecai Richler's comic novel about the life and times of a young Jewish novelist from Montreal is brought to the screen by Ted Kotcheff who also directed "Duddy Kravitz". While suffering through an embarrassing sex scandal, Joshua (James Woods) looks back on his unusual childhood, his literary exile in London, and his marriage to a Montreal WASP princess. Alan Arkin gives a great comic performance as Joshua's father.	February 14 (7:00, 9:15) PLENTY (1985) Wonderful performances by Meryl Streep, John Gielgud, and Sting highlight the story of an English woman haunted by her experience as a Resistance fighter in World War II France. Returning with brazen self-confidence she finds the insipidity and conservatism of Britain infuriating and lashes out against it. David Hare's highly acclaimed drama is a triumph for director Fred Schepisi (The Chant of Jimmy Blacksmith). With Charles Dance, Ian McKellan, and Tracey Ullman.
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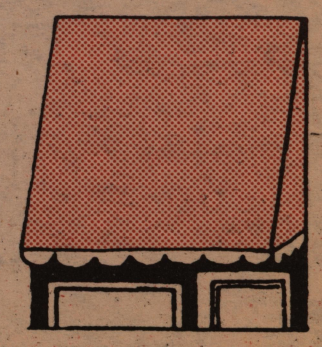
Sat. 9 a.m. - 5 p.m.
Sun. 9 a.m. - 4 p.m.



SATURDAY	SUNDAY	MONDAY
January 11 (7:15 only) MAD MAX (1979) MAD MAX BEYOND THUNDERDOME (1985) January 12 (7:15 only) The two good films in the "Max" trilogy ("Road Warrior" makes Max too weepy-eyed and sentimental). The first is a gloriously hard-edged bit of comic-book anarchy set in the bleak not-too-distant future. Mel Gibson is with the police, the Interceptors, post-bike gangs they battle. Director George Miller outdoes any bit of action spectacle you've ever seen and at a furious pace. A good bet for the best Australian film yet made. In the second film Max, looking like an unwashed Moses, wanders into Bartertown, a desert trading-post populated by an assortment of giants, dwarves, and outcasts and ruled by Auntie Blaster and finds time to play Messiah to a tribe of lost desert children. Directors George Miller and George Ogilvie pull out all the visual stops — it's whoopee for your eyes.		January 13 (7:00, 9:15) DEATH IN VENICE (Italy 1971) Again by popular demand. Luchino Visconti's achingly beautiful version of Thomas Mann's classic 1911 novella concerns a middle-aged composer (Dirk Bogarde) who becomes hopelessly infatuated with a beautiful young boy (Bjorn Andresen) on vacation in Venice with his mother (Silvana Mangano). "A richly romantic evocation of time and place." (Bruce Williamson) in English.
January 18 (7:15 only) THE MEAN SEASON (1985) THE FALCON AND THE SNOWMAN (1985) January 19 (7:15 only) Two very different crime films. The versatile Kurt Russell (Silkwood) plays a Miami crime reporter who's just about to get married and get into a "cleaner" line of work. He's tired of seeing his name next to dead bodies. But a crazed serial killer decides to make Russell his conduit to the public and gives him exclusive leads on each new murder. Russell knows this is the kind of story that wins Pulitzer Prizes but it jeopardizes his relationship with his girlfriend (Mariel Hemmingway) and just might get them killed. Canadian director Phillip Borsos (The Grey Fox) packs the film with suspense and menace. Director John Schlesinger (Midnight Cowboy, Sunday Bloody Sunday) tells a true-life spy story of two upper-middle-class Californian boys who sold U.S. defense secrets to the Soviets. Timothy Hutton is an ex-seminarian and bruised idealist so upset at his government's duplicity that he steals secret information and persuades his childhood buddy (Sean Penn), a dissolute coke trafficker, to peddle them. It's an absorbing and strangely tragic look at the depth of disillusionment and the banality of contemporary evil.		January 20 (7:15, 9:00) FIRST NAME: CARMEN (France 1983) Jean-Luc Godard has created a cockeyed, erotic, ever-surprising version of "Carmen" that will make you forget Bizet. Maruschka Detmers is an extremely enticing Carmen but the greatest achievement is Godard's hilarious performance as a bumbling, one-man disaster area of a film director lamenting the declne of creativity. "Godard has captured the spirit of erotic feverishness as few have before him." (New York Magazine) Subtitles.
O'S FIRE (1985) ANGO (1985) January 25 (7:15 only) is about a group of recent grads in Washington D.C. who were the eir well planned lives are falling apart as real life and real problems accept any adult responsibility and Mare Winningham is the virginal cialite, Judd Nelson is a stuffy congressional aide whose girlfriend his best friend (Andrew McCarthy), and Emilio Estevez is a lovesick ssy film is actually quite affecting. In "Fandango" it's 1971 when Before the army grabs them, five college friends decide to take one mmissioned by Steven Spielberg from rookie director Kevin Reynolds. o), and Sam Robards.	January 26 (7:00, 9:20) THE MAGIC FLUTE (Sweden 1974) This is no literal-minded filming of Mozart's opera, but rather a delightful play with film form and theatre. Ingmar Bergman avails himself of the two best worlds — real and make-believe — and combines them in striking visual compositions. "He has treated Mozart's peerlessly silly masterpiece with elegance and supreme affection." (Pauline Kael) Swedish with English subtitles.	January 27 (7:15, 9:00) IVAN'S CHILDHOOD (USSR 1961) This first film by Andrei Tarkovsky (Solaris, Nostalghia) is his simplest, but still infinitely rich. When his mother is killed by the Nazis, the young Ivan joins up to fight the invaders, volunteering for the most dangerous assignments. According to Sartre, "Ivan is the most innocent and touching victim of the war. This boy, whom one cannot help but like, has been forged by violence." Tarkovsky's feverish aesthesticism and obsession with sacrifice are as evident as ever.
February 1 (7:00, 9:15) VERADO l") has brought back the Western and his humorous, action-packed ys (Scott Glenn, Kevin Kline, Danny Glover, and Kevin Costner) help near the town of Silverado. Things look nice on the surface but the an Dennehy) who is also the sheriff and likes to keep things nice and nt as a diminutive bartender, Rosanna Arquette as the love interest, t-rate and ever single moment is pure and satisfying entertainment."	February 2 (7:15, 9:15) THE GOONIES (1985) A magical adventure, with a heart-stopping pace, about a group of kids whose neighbourhood is about to be torn down by money-hungry developers. Searching through an old attic they discover a treasure map and the adventure begins. Produced by Steven Spielberg and directed by Richard Donner (Superman, Ladyhawke). It's a beautifully crafted look at the privileged, fairy tale state of childhood.	February 3 (7:15, 9:00) HIROSHIMA, MON AMOUR (France 1959) Alain Resnais' mood piece tells the love story of a French actress and a Japanese architect who meet in Hiroshima years after the war. It is considered the first important work of the French New Wave. "The most original movie I've seen in years . . . so quick, so subtle, so at once compassionate and sophisticated that it can be compared with Joyce, with Picasso, with Proust." (Dwight Macdonald) Script by Marguerite Duras. Subtitles.
February 8 (7:00, 9:15) THE BRIDE (1985) Sting is Baron Charles Frankenstein who brings to life a new creature (Jennifer Beals) — a female counterpart for his original "monster". Franc Roddam (Quadrophenia) spins a Gothic tale of romance, jealousy, and revenge, highlighted by marvelously brooding cinematography and the performance of Clancy Brown as the "monster". With Geraldine Page, Verushka, and Phil Daniels.	February 9 (7:00, 9:15) LA TRAVIATA (Italy 1982) This surpassingly voluptuous production of Verdi's romantic opera is directed by Franco Zefferelli (Romeo and Juliet). He has freed it from the constraints of the stage and brought it to life. It opens with the courtesan Violetta (Teresa Stratas) remembering, maybe hallucinating, back to the fateful party where she met her great love, Alfredo (Placido Domingo). "It's wonderfully sung . . . a spinning wheel of color and textures." (Variety) Subtitles.	February 10 (7:15, 9:00) PERSONA (Sweden 1966) Ingmar Berman's shattering story of an actress (Liv Ullmann) who has abandoned the power of speech and is put in the care of a nurse (Bibi Andersson) who becomes furious at the silence and begins to vent her own emotional disturbances. Gradually, their identities begin to merge in what must be Bergman's most expressive film. "It never fails to astonish and console me." (John Simon) Subtitles.
February 15 (7:00, 9:15) MISHIMA (1985) February 16 (7:00, 9:15) One of the most unusual and striking films of the past year. Yukio Mishima was one of Japan's most famous novelists, a successful playwright, a film director, actor, bodybuilder, and would-be modern samurai with his own private army. In 1970 he led an apparent coup attempt and then publically committed seppuku, a form of ritual suicide. His bizarre and flamboyant life and death are the subject of this extravagant film by writer-director Paul Schrader (Taxi Driver, American Gigolo, Cat People). Schrader cleverly blends his past and dramatized fragments from three of his novels. Throught this elaborate structure we discover how a retiring, sickly child grew into an absurdly discipline exhibitionist with a taste for sadomasochistic fantasies and became his own greatest work of art. It's a visual masterwork thanks to the camera work of John Bailey and the designs of Eiko Ishioka. The unforgettable music is by minimalist composer Philip Glass. Starring Ken Ogata. Subtitles and English narration.		February 17 (7:15, 9:00) HOUR OF THE WOLF (Sweden 1968) "An Ingmar Bergman dazzler. The master is at the top of his form in this gothic study of an artist, tormented by his dreams, who wanders away from his idyllic life on a remote island leaving behind his diaries and his wife who tells his story." (David Denby) With Max von Sydow, Liv Ullmann, Ingrid Thulin, and Erland Josephson. National Society of Film Critics' Best Film of 1968. Subtitles.
February 22 (7:15, 9:15) AFTER HOURS (1985) A naive shmuck (Griffin Dunne) ventures disastrously and hilariously into the exotic night life of New York's trendy SoHo. He's in for the night of his life. Among the crazies he encounters are Teri Garr, Rosanna Arquette, Catherine O'Hara, John Heard, Cheech and Chong. Directed by Martin Scorcese. "A racy, raucous ride through the night, bound to leave audiences reeling with laughter." (Peter Travers)	February 23 (7:00, 9:30) BIZET'S CARMEN (France 1984) Bizet's full-bodied romantic opera is re-created vibrantly and spectacularly by director Francesco Rosi (Christ Stopped At Eboli). Julia Migenes-Johnson's powerfully passionate performance is both a singing and an acting triumph — never has an opera been so erotic and never has Placido Domingo (as Don Jose) been so wonderfully upstages. Filmed on location in sun-soaked rural Spain. "Magnificent . . . filled with raw vivacity." (Pauline Kael) Sung in French with English subtitles.	February 24 (7:15, 9:15) SHAME (Sweden 1968) "Ingmar Berman's simple, masterly vision of normal war and what it does to survivors. Set during a civil war, just a tiny step into the future, the film has the inevitability of a common dream. Liv Ullmann is superb in the demanding central role that calls for emotional involvements with her husband (Max von Sydow) and her lover (Gunnar Bjornstrand). One of Bergman's greatest films, this is one of the least known." (Pauline Kael) National Society of Film Critics' Best Film of 1969. Subtitles.

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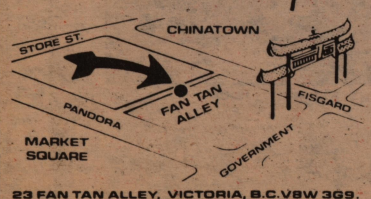

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Free Film Series

The History Department and Audio Visual and Television Services are presenting a series of free films from Audio Visual's collection. They will be presented at Cinecenta on six Wednesday after noons at 4:00.

Jan. 29
Wiene's THE CABINET OF DR. CALIGARI
(Germany 1919)

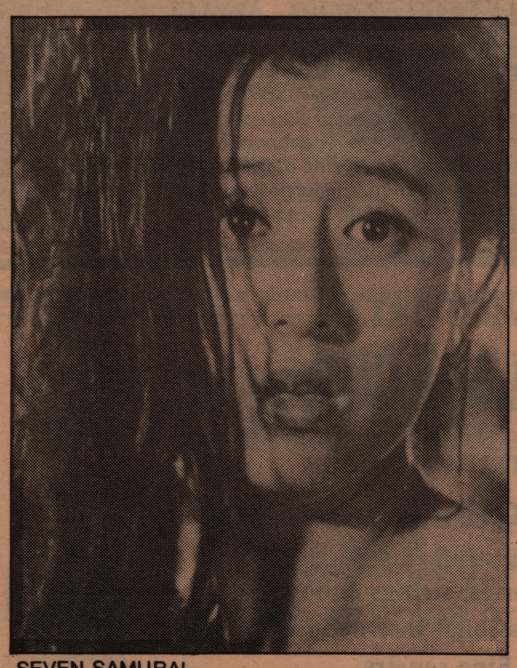
Feb. 5
Fritz Lang's METROPOLIS
(Germany 1926)

Feb. 12
Walter Ruttmann's
BERLIN, SYMPHONY OF A GREAT CITY (1927)

Feb. 26
Eisenstein's BATTLESHIP POTEMKIN
(USSR 1926)

Mar. 5
G.W. Pabst's JOYLESS STREET
(Germany 1925)

Mar. 12
Josef Von Steinberg's THE BLUE ANGEL
(Germany 1929)


SEVEN SAMURAI

Sunday Matinees

University Day Care presents family matinees

Sundays at 1:00 and 3:00.
Children $1.50
Others $2.50

Jan. 26 — Disney's THE COMPUTER WORE TENNIS SHOES

Feb. 2 — Sesame Street's FOLLOW THAT BIRD

Feb. 9 — Disney's THE BLACK CAULDRON

Feb. 16 — Disney's RETURN TO OZ

Feb. 23 — SNOOPY COME HOME

Mar. 2 — EXPLORERS

PEE-WEE'S BIG ADVENTURE

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